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## EUROPEAN MUSICAL INFLUENCES IN GREECE FROM THE MIDDLE OF XIX CENTURY TO THE MIDDLE OF THE XX CENTURY – AN ATTEMPT TO PRESENT THE MAIN BIBLIOGRAPHY AND BIBLIOGRAPHIC SOURCES



The article is an attempt to summarize and present the bibliographic records of some of the main research publications on the topic of European music and its influences in the Greek urban culture during the aforementioned period. The aim is to provide information about the method of collecting and sorting those bibliographic records, which include various types of literature published in the last couple of years, mainly books, articles, personal blogs, journals, etc. Bibliographic descriptions comprise name of the author (or authors), title of the publication as well as its general availability in online databases, and to a lesser extent in national libraries, archives and academic institutions. In this context, the scope of the article is to provide valuable, well-structured and systematized information as part of a broader activity of creating comprehensive catalogue based on collected bibliographic records. This catalogue will be valuable for researchers, students and the public interested in this subject.

**Key words:** European music, influences, urban culture, Greece, bibliographic records

### Introduction

This paper aims to present and highlight some of the recent research publications on European music, more specifically Western classical music, its influences on Greece, in particular on Greek urban culture during the 19<sup>th</sup> and 20<sup>th</sup> centuries. The article seeks to outline and lay the foundations for a more in-depth study of the bibliographic sources available in various libraries, archives, academic institutions,

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online databases, etc. The main idea of this study is to shed more light on different bibliographic sources such as books, dissertations, articles, research blogs, scientific collections, reports, notes, and so on, including name of the author (or authors), title of the publication as well as its general availability. The aim is provide valuable, well-structured and systematized information as part of a broader activity of creating comprehensive catalogue based on collected bibliographic records. This catalogue will be valuable for researchers, students and the public interested in this subject. Therefore, in this article I will try to present in details the methodology for collecting, analyzing and structuring various bibliographic sources. I will also try to differentiate the individual research depending on the central topics discussed and analyzed by the authors in relation to their scholarly approaches and interests in the topic. The majority of bibliographic records presented in this article are available online.

### **Methodology, Goals and Structure of the Research**

There are many approaches to identifying and defining bibliographic sources, to search for them and to collect them depending on their accessibility in various libraries, archives, academic institutions, online databases, etc. There are even more approaches to structuring them in a corpus depending on the research objectives.

It is important to analyze the content of the bibliographic sources and their relation to the topic, as the basis of each research. Another considerable task is the adequate presentation and citation in different articles, dissertations, books, etc. Thus, the bibliographic content will be presented as fully as possible by the authors of the scientific publications, in compliance with the criteria set for this purpose by universities, research centers and other institutions, both nationally and in a wider European and international context. Last but not least, a precise assessment and specific scope of the research is needed, so that the overall work and processing of the bibliographic sources runs smoothly and as comprehensively as possible. This will avoid dilution or impossibility of adequate collection and analyzing of the important bibliographic research on the specific topic.

Functional requirements of the model for bibliographic sources were developed in the 1990s, when the World Wide Web was still in its rise. At that time, the search in library catalogs was still rather more limited. In the following decades, the rapid changes in information retrieval, driven mainly by the advent of the Internet and the World

Wide Web, have led to changes in information sources. Sometimes those transformations made resources more complex, linking them to wider information networks. Changes provided new ways of creating and publishing resources, new ideas in terms of access, improved search, competition between different search engines and libraries, changes in user behavior, changes in user perceptions, etc.<sup>3</sup>

Today, library catalogs compete in an expanding information environment, while having to rival with a variety of online search engines, online bookstores, digital libraries and archives. The term *digital library* is widely used, but there is no absolute consensus on what exactly it is. One definition could be that it is a set of many systems and services, which are designed to work as one in order to ensure interoperability, especially in terms of compatibility between physical and digital resources in the library. Since many of the sources exist on paper, digital libraries have to provide access to both paper publications and their digital equivalents to meet user needs.<sup>4</sup>

For their part, national libraries are also important organizations that collect, preserve and make available publications of great importance to the history and cultural heritage of nations. To carry out these functions, these institutions maintain a national bibliography, which is considered an official testimony to a nation's intellectual heritage. The output of national libraries is closely linked to the process of legal deposit, which varies considerably between countries. The biggest challenge for national libraries is the increase in online publications, which are not subject to legal deposit, nor are they included in libraries' systems. The national bibliography is usually a record of what is legally deposited, which means that in many countries the legal deposit is limited to books. This requires a rethinking of current practices with many national libraries gradually moving to the deposit and storage of electronic publications.<sup>5</sup> In turn, the very nature of electronic sources makes it difficult to define what exactly is considered a publication as the low cost of publishing materials on the World Wide Web combined with easy changes lead to the accumulation of dynamically changing information. With globalization of information, the question arises as

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<sup>3</sup> Cossham, Amanda, *Bibliographic records in an online environment*, <[http://informationr.net/ir/18-3/colis/paperC42.html#.X\\_raTdgzY2y](http://informationr.net/ir/18-3/colis/paperC42.html#.X_raTdgzY2y)>, 10.01.2021.

<sup>4</sup> Hylton, Jeremy, *Identifying and Merging Related Bibliographic Records*, <[https://www.academia.edu/37215435/Identifying\\_and\\_Merging\\_Related\\_Bibliographic\\_Records](https://www.academia.edu/37215435/Identifying_and_Merging_Related_Bibliographic_Records)>, 10.01.2021.

<sup>5</sup> Day, Michael, Heery, Rachel, Powell, Andy, "National bibliographic records in the digital information environment: metadata, links and standards", *Journal of Documentation*, Vol. 55 No. 1, Bingley, West Yorkshire, MCB UP Ltd, 1999, p. 16–17.

to which publications contribute to the cultural heritage.<sup>6</sup> However, the need to develop new computer models that provide quick and easy access to information for both researchers and the public must continue to evolve in order to facilitate and provide more accurate screening of valuable bibliographic sources and research, the possibility for creating more and better catalogs, both digital and physical, as well as opportunities for quick addition, changes, refinement and enrichment of already available catalogs. As the number of web pages and direct access to databases increases, so does the number of collections of documentary sources. This phenomenon prevents the standard manual classification from overtaking the huge number of digital documents. It is clear that new computer solutions are needed. Otherwise, users lose access to most of these collections.<sup>7</sup>

In this context, the article is an attempt to outline a more limited study, which aims to find out, describe and systematize some of the available bibliographic sources on European musical influences in modern urban culture of Greece from the mid-19<sup>th</sup> to the mid-20<sup>th</sup> centuries, with the focus on Western classical music and its influence over the urban culture in the country during the said period. The idea of the paper is to present some of the initial topics in the various research publications found and included in the presented material, without going into depth in terms of content of individual studies. The article aims to provide more information on the general picture, as well as to include information about availability and accessibility in digital databases. It also tries to systematize main bibliographic data so that in the future a more complete catalog could be created to meet the needs of a diverse audience that would be interested in this specific topic.

It is important to note that bibliographic sources collected by the author for the purposes of this study are in Greek and English. In addition, the topic of European musical influences and especially of Western classical music in the modern urban culture of Greece has not yet been so widely studied. The majority of researches found so far on the topic, which I will try to systematize and present briefly here, have been published in the period from the second half of the 1990s, with the largest number of publications and materials published during the 2010s. There are various reasons why this particular topic was not among the main interests and in the focus of researchers in previous years. In the case of composers such as Dimitrios Lalas (1844–1911)

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<sup>6</sup> Ibid., p. 17.

<sup>7</sup> Darányi, Sándor, Automated text categorization of bibliographic records, <[https://www.academia.edu/2826869/Automated\\_text\\_categorization\\_of\\_bibliographic\\_records](https://www.academia.edu/2826869/Automated_text_categorization_of_bibliographic_records)>, 10.02.2021.

and Emilios Riadis (1880–1935), the reasons why their work remained without broader acclaim were different. In the case of Lalas, it was the destruction of his manuscripts in 1917, so most of his compositions have never been published. When it comes to Riadis, he faced different difficulties during his career, some of which still remain subject of speculation<sup>8</sup>. The author of the current article is not by any means a musicologist and with the main object of this particular text focused solely on research and presentation of bibliographic data, further analysis on this particular issue could be done in another publication.

As the work of collecting and analyzing new bibliographic sources continues, the list I present here does not claim to be exhaustive, but on the contrary, it is more of a starting point for the topics and interests of individual authors and researchers working in the field of historical musicology, music education, Greek music, European music, Western classical music, European music of the nineteenth and twentieth centuries, etc. The scope of the presented sources is to show the initial results of the first stage of the bibliographic research. As it was already mentioned, new publications on the topic emerge constantly and on a gradual scale, so it is impossible for all of them to be included in a single paper. As mentioned above, the majority of the bibliographic sources included in this article are available online. Some of the publications are with open access, others are available on the pages of specialized editions engaged with their digitization and distribution. Online social academic networks such as Academia.edu, as well as programs such as Mendeley, are extremely useful for the purposes of research. This specific bibliographic research, which the present article discusses, includes the title of the publication, main author, other authors, place of publication, year of publication, publisher, ISBN / ISSN, type of publication, language in which it was published, where it could be found, as well as a brief annotation.

The limited list, presented in the next section of this article, provides more in-depth information about the structure and collection of bibliographic data. Not all publications include all of the listed data. Some are available only online, without being part of a specific collection or a book, at least at the time of publication and selection for this specific study. Others take a variety of forms, such as personal research blogs, notes, etc.

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<sup>8</sup> Koch, Sabine, *Bringing the Western Canon to Northern Greece: Emilios Riadis and Dimitrios Lalas as pioneers of art music*, p. 9, <[https://www.academia.edu/41274817/Bringing\\_the\\_Western\\_Canon\\_to\\_Northern\\_Greece\\_Emilios\\_Riadis\\_and\\_Dimitrios\\_Lalas\\_as\\_pioneers\\_of\\_art\\_music](https://www.academia.edu/41274817/Bringing_the_Western_Canon_to_Northern_Greece_Emilios_Riadis_and_Dimitrios_Lalas_as_pioneers_of_art_music)>, 10.02.2021.

### **Short list of some of the Bibliographic Records, included in the research so far**

1. “Bringing the Western Canon to Northern Greece: Emilios Riadis and Dimitrios Lalas as pioneers of art music”, Koch, Sabine, Thessaloniki, 2016, article, English ([https://www.academia.edu/41274817/Bringing\\_the\\_Western\\_Canon\\_to\\_Northern\\_Greece\\_Emilios\\_Riadis\\_and\\_Dimitrios\\_Lalas\\_as\\_pioneers\\_of\\_art\\_music](https://www.academia.edu/41274817/Bringing_the_Western_Canon_to_Northern_Greece_Emilios_Riadis_and_Dimitrios_Lalas_as_pioneers_of_art_music), 10. 02. 2021)

The article discusses the works of Dimitrios Lalas (1844–1911) and Emilios Riadis (1880–1935) who have gained recognition in recent years as the first important musicians from Macedonia (Greece) to become seriously involved in the creation and promotion of art music. They have an important role for introducing Franco-German aesthetics and styles into Northern Greece within the context of a 'Westernization' of Greek culture.

2. “Music Education in XIX-Century Greece: Its Institutions and Their Contribution to Urban Musical Life”, Barbaki, Maria, Romanou, Katy, Cambridge, 2011, Cambridge University Press, ISSN: 2044-8414, article in a journal, English ([https://www.academia.edu/32383665/Music\\_education\\_in\\_nineteenth-century\\_Greece\\_Its\\_institutions\\_and\\_their\\_contribution\\_to\\_urban\\_musical\\_life](https://www.academia.edu/32383665/Music_education_in_nineteenth-century_Greece_Its_institutions_and_their_contribution_to_urban_musical_life), 10. 02. 2021)

This article explores the music education of the Greek people in the nineteenth century, as revealed through the description of music education in Constantinople, Corfu and Athens. Before the establishment of the new state of Greece early in the nineteenth century, both Greeks and Europeans speak of ‘Greece’, referring to Greek communities beyond its borders. Music education in those communities consisted mainly of the music of the Greek Orthodox Church – applying a special notation, appropriate to its monophonic, unaccompanied chant – and Western music, and was characterized by the degree to which either culture prevailed.

3. “Τα γαλλικά τραγούδια για φωνή και πιάνο του Σπυρίδωνα Σαμάρα” / The French songs for voice and piano by Spyridon Samaras/, Τρικούπης, Αθανάσιος, Χρύση, Μαρία Μελλομένη, Thessaloniki, 2018, Ελληνική Μουσικολογική Εταιρεία, ISBN: 978-618-82210-3-1, article in a journal, Greek (<https://www.academia.edu/42787526/>, 10. 02. 2021).

This particular article gives more insight on Samaras' six French songs for voice and piano, which are a minimal but special aspect of his artwork. Their analytical approach highlights the gradual development of the personal idiom of the composer, who selectively uses material from both the Italian music tradition and the French Impressionist style and from non-European (exotic – eastern) elements, depending on his expressive needs and the subject matter of the poetic text.

4. “Αιμίλιος Ριάδης (1880–1935): Trois Chansons Macédoniennes. Μελέτη περί των μορφοποιητικών διλημμάτων του συνθέτη” / Emilius Riadis (1880–1935): Trois Chansons Macédoniennes. Study of the compositional dilemmas of the composer /, Trikoupis, Athanasios, 2019, article, Greek, <https://www.academia.edu/42787355/>, 10. 02. 2021).

The article examines the *Trois Chansons Macédoniennes* (Three Macedonian Songs) in poetry and music by Emilius Riadis in all their surviving versions. These songs were published twice in Paris in 1914 by the house of Maurice Senart, first incorporated in the collection entitled *Cinq Chansons Macédoniennes* (Five Macedonian Songs), with edition number M.S. & Cie 3432 and the second time independently, with M.S. & Cie 4439-4441 - 3432, but with significant changes in the musical and poetic text.

5. “Ιωσήφ Λιβεράλης (1819–1899). Βιογραφική και μουσικολογική προσέγγιση βάσει των πρόσφατων αρχειακών ευρημάτων” / Joseph Livalis (1819–1899). Biographical and musicological approach based on recent archival findings /, Τρικούπης, Αθανάσιος, 2014, article, Greek (<https://www.academia.edu/42787209/>, 10. 02. 2021).

The article is about the Corfiot composer Joseph Livalis who was a highly gifted and innovative artist given the Greek circumstances at the time. This article presents, among other things, unknown aspects of his biography, such as his personal relationship with Dionysios Solomos and Gioachino Rossini, the publications of his work in Italy, Greece, Brussels, Paris and New York, his contribution to national music and finally, his pan-Hellenic avant-garde in the romantic piano repertoire and his global innovation in the genre of piano rhapsody.

6. “Ανδρέας Νεζερίτης (1897–1980): Η ζωή και το έργο του” / Andreas Nezeritis (1897–1980): His life and work /, Trikoupis, Athanasios, 2008, thesis, Greek, (<https://www.academia.edu/42787058/>, 10. 02. 2021).

With this doctoral dissertation was carried out the first detailed approach to the life and artistic creation of the composer from Patras, Andreas Nezeritis (1897–1980), who was active throughout the course of his main creative career in Athens, for a period of over fifty years dating back to the middle of the 20th century (1920–1980). By 1930 Nezeritis had developed a purely personal Impressionist style, linking elements of “classical” Impressionism by the standards of Debussy and Ravel with others of his personal choice. After 1931, Nezeritis essentially abandoned the Impressionist idiom, to which he was oriented in order to start a series of orchestral works, which have the characteristics of national music. Since the 1940s national elements in Nezeritis’s work took second place. The special weight he gave to the form and its characteristics, turned him to neoclassicism. In the late period of his work, neoclassicism rather gave way to neo-romanticism.

7. “Western Music in Hellenic Communities. Musicians and Institutions”, Trikoupis, Athanasios, Athens, 2015, National and Kapodistrian University of Athens, ISBN: 978-618-81101-3-7, book, English, ([https://www.academia.edu/41986114/Western\\_Music\\_in\\_Hellenic\\_Communities\\_Musicians\\_and\\_Institutions](https://www.academia.edu/41986114/Western_Music_in_Hellenic_Communities_Musicians_and_Institutions), 10. 02. 2021).

This monograph records the first European teachers of music theory and composition and the first European bandmasters who came to Greece, from its establishment as state until the Second World War and were teachers or directors of various music foundations (Philharmonic Societies, Conservatories, Bands etc), or music departments of various educational institutions (Schools, Orphanages etc). At the same time, this monograph records also the first Hellenes colleagues of the above-mentioned European teachers, who either studied in Europe and returned to Hellas to offer their knowledge, or they studied with these first European teachers in Hellas.

8. “Ελληνική μουσική και Ευρώπη : Διαδρομές στον δυτικοευρωπαϊκό πολιτισμό” / Greek music and Europe: Routes in Western European culture /, Νικόλαος Γ. Μαλιάρας, Athens, 2012, Ελληνικές Μουσικολογικές Εκδόσεις, ISBN 978-960-7554-82-6, book, Greek (<https://www.politeianet.gr/books/9789607554826-maliaras-nikos-papagrighoriou-k-nakas-ch-elliniki-mousiki-kai-europi-228984>, 10. 2. 2021).

The texts collected in this book were written at different times and for different occasions. However, they outline the basic conditions on

which the entire scientific career of the author was based and evolved. The author believes that Greek musicologists are the first to immerse, study and understand Greek music in all its aspects, and to situate it in its proper place within the international environment. It also explores the relations, contacts, influences and interactions of the Greek musical culture with the high European musical culture, starting from the Byzantine era, through the European Renaissance until today.

9. “Διονυσίου Ροδοθεάτου, Oitona (1876): Ένας κελτικός μύθος στην Κέρκυρα” / Dionysiou Rodotheatou, Oitona (1876): A Celtic myth in Corfu /, Kardamis, Konstantinos, 2012, article (<https://www.academia.edu/3848032/>, 10. 02. 2021).

The text attempts to approach the use of the Celtic mythological plot in Greece in the light of the spread of Wagnerian works in Italy of 1870, the melodramatic habits of the time, the request for the creation of “Greek melodrama”, the tectonic activity of the composer and various new elements concerning the life of Rodotheatos and the subsequent course of his melodrama.

10. “George Lambelet (1875–1945): Aspects on the National and European Element in Greek music”, Trikoupis, Athanasios, Athens, 2014, University of Athens, Faculty of Music Studies, ISBN: 978-960-93-5959-7, article, English ([https://www.academia.edu/36757774/George\\_Lambelet\\_1875\\_1945\\_Aspects\\_on\\_the\\_%CE%9Dational\\_and\\_European\\_%CE%95lement\\_in\\_Greek\\_music](https://www.academia.edu/36757774/George_Lambelet_1875_1945_Aspects_on_the_%CE%9Dational_and_European_%CE%95lement_in_Greek_music), 10. 2. 2021).

The article explores some aspects of the work of George Lambelet, who was a pioneer in the systematization of the study for the creation of Greek music. He expressed his views concerning the use of elements from the Western music culture in Greek national music. In this study a collective survey of the composer’s views, concerning the subject of national identity in music is attempted.

11. “The Role of Music in the Education of Young Male Workers in XIX-century Greece: The Case of Charity Institutions”, Barbaki, Maria, 2015, ISSN: 1461-3808, article, English (<https://www.tandfonline.com/doi/abs/10.1080/14613808.2014.930113>, 10. 02. 2021).

This paper presents music teaching in nineteenth-century Greece orphanages and schools of destitute children, which were the main schools for vocational training of the working class in that period. The

aim of this paper is to show that the important role of music in the nineteenth-century Greece charitable institutions constitutes a Western European influence and is an aspect of the effort to Europeanise the Greek education system, which began to take a shape when the Greek state was established towards the end of the 1820s.

12. “The Life and Twelve-Note Music of Nikos Skalkottas”, Mantzourani, Eva, Surrey, England, 2011, Ashgate Publishing Ltd, ISBN 9780754653103, book, English (<https://www.routledge.com/The-Life-and-Twelve-Note-Music-of-Nikos-Skalkottas/Mantzourani/p/book/9781138264861>, 10. 2. 2021).

The book is a comprehensive study about the life and work of Nikos Skalkottas. In the 1920s he was a promising young violinist and composer in Berlin, and a student of Schoenberg, who included him among his most gifted pupils. It was only after his return to Greece in 1933 that Skalkottas became an anonymous and obscure figure, working in complete isolation until his death in 1949. Most of his works remained unpublished and unperformed during his lifetime, although he is largely known for his folkloristic tonal pieces.

13. “Οι εκφάνσεις της μορφής σονάτας σε έργα ελλήνων συνθετών στο πρώτο μισό του εικοστού αιώνα” / The manifestations of the sonata form in works by Greek composers in the first half of the twentieth century /, Ζλάτκου, Βασιλική I., Thessaloniki, 2019, thesis, Greek (<http://ikee.lib.auth.gr/record/310117>, 10. 2. 2021).

The research examines the dialogue between Greek composers of the first half of the 20th century and the traditional sonata form, through the analysis of representative works. The research results elucidate specific aspects of modern sonata forms, since each composer perceives sonata form idiosyncratically. The analyses of the works reveal a plethora of compositional choices, by which different processes are expressed. More specifically, the thematic material is essential for the organization of music phrases. Development is introduced in every unit of the form – a technique, which is met in Beethoven’s works during the romanticism – and produces a continuous music flow.

14. “Hellenic Music Education and Practice in Macedonia during the Ottoman Empire”, Trikoupis, Athanasios, 2019, paper presentation, English ([https://www.academia.edu/42787278/Hellenic\\_Music\\_Education\\_and\\_Practice\\_in\\_Macedonia\\_during\\_the\\_Ottoman\\_Empire](https://www.academia.edu/42787278/Hellenic_Music_Education_and_Practice_in_Macedonia_during_the_Ottoman_Empire), 10. 2. 2021).

The essay focuses on the study of the original proliferation of western music in the Hellenic population of Macedonia, which took place during the late Ottoman Empire. The cases of the Hellenic schools, in which music was taught, are examined from a historical and musical-pedagogical point of view. The essay also examines the contributions of the Associations and Philharmonic Societies, where various musical groups were operating and with the help of specialized music instructors taught their members (adult and minors) music theory and practice.

15. “Ανιχνεύοντας τις «Στήλες της Αρμονίας»: Ειδήσεις για τη μουσική δραστηριότητα στις κερκυραϊκές τεκτονικές στοές του 19ου αιώνα” / Tracing the ‘Colonne d’Harmonie’: Some New Information Regarding Music in the Masonic Lodges of Corfu during the XIX Century /, Kardamis, Konstantinos, Thessaloniki, 2019, Ελληνική Μουσικολογική Εταιρεία, ISBN: 978-618-82210-3-1, article, Greek, ([https://www.academia.edu/41037157/Tracing\\_the\\_Colonne\\_dHarmonie\\_Some\\_new\\_information\\_regarding\\_music\\_in\\_the\\_masonic\\_lodges\\_of\\_Corfu\\_during\\_the\\_19th\\_century](https://www.academia.edu/41037157/Tracing_the_Colonne_dHarmonie_Some_new_information_regarding_music_in_the_masonic_lodges_of_Corfu_during_the_19th_century), 10. 2. 2021).

The chapter investigates aspects of the ways music and musicians were involved in Corfu’s masonic lodges during the 19th century. Particular mention is given to Dionyssios Rodotheatos, who, apart from being an opera and symphonic music composer, was one of the few Greeks to be initiated (1874) in the aforementioned lodge (also serving as its organist).

16. “Opera and the Greek World during the XIX Century”, Kardamis, Konstantinos; Kokkinomilioti, Eleni; Kourmpana, Stella; Xepapadakou, Avra; Karakosta, Konstantina D.; Gerothanasi, Stamatia, Corfu, 2019, Ionian University-Music Department-Hellenic Music Research Lab and Corfu Philharmonic Society, ISBN: 978-960-7260-63-5, book, English ([https://www.academia.edu/38843010/Opera\\_and\\_the\\_Greek\\_World\\_during\\_the\\_Nineteenth\\_Century\\_ebook\\_FULL\\_ACCESS](https://www.academia.edu/38843010/Opera_and_the_Greek_World_during_the_Nineteenth_Century_ebook_FULL_ACCESS), 10. 2. 2021).

This volume includes sixteen selected contributions covering areas such diverse as opera in the Ionian Islands, Athens and the Greek diaspora, analytical approaches and matters of reception both in Greece and abroad.

17. “The Second Life. Η σκηνική πορεία της κωμικής όπερας “Ο Υποψήφιος” του Σ. Ξύνδα ανάμεσα στον 19ο και τον 20ό αιώνα” / The Second Life. The stage history of the comic opera “The Parliamentary Candidate” by S. Xyndas Between the 19th and the 20th Century”, Xepapadaku, Avra, Corfu, 2017, Φιλαρμονική Εταιρεία Κερκύρας, article in a volume, English ([https://www.academia.edu/33222820/\\_The\\_Second\\_Life.\\_The\\_Second\\_Life.\\_The\\_stage\\_history\\_of\\_the\\_comic\\_opera\\_The\\_Parliamentary\\_Candidate\\_by\\_S.\\_Xyndas\\_Between\\_the\\_19th\\_and\\_the\\_20th\\_Century\\_](https://www.academia.edu/33222820/_The_Second_Life._The_Second_Life._The_stage_history_of_the_comic_opera_The_Parliamentary_Candidate_by_S._Xyndas_Between_the_19th_and_the_20th_Century_), 10. 2. 2021).

The article presents the history of the opera ‘The Parliamentary Candidate’ by Spyridon Xyndas and its importance to the Greek musical scene and to the two dynamic Greek opera companies of that era, which frequently revived it for a series of performances and tours. It was the ideal repertoire choice, as it was a Greek-speaking opera, concise, with relatively easy parts for the vocalists and the orchestra, melodies in major keys, and merry and “catchy” parts. Although it had been composed in the mid-19<sup>th</sup> century, it was easily incorporated into the aesthetics of the fin de siècle, which was formed first by the vaudeville and then by the operetta and the “epitheorisis”.

18. “Interspersed with Musical Entertainment. Music in Greek Salons of the Nineteenth Century”, Xepapadaku, Avra; Charkiolakis, Alexandros, Athens, 2017, Hellenic Music Centre, ISBN: 978-618-80006-4-3, book, English ([https://www.academia.edu/35322358/Avra\\_Xepapadaku\\_and\\_Alexandros\\_Charkiolakis\\_2017\\_.Interspersed\\_with\\_Musical\\_Entertainment.\\_Music\\_in\\_Greek\\_Salons\\_of\\_the\\_Nineteenth\\_Century\\_](https://www.academia.edu/35322358/Avra_Xepapadaku_and_Alexandros_Charkiolakis_2017_.Interspersed_with_Musical_Entertainment._Music_in_Greek_Salons_of_the_Nineteenth_Century_), 10. 2. 2021).

The subject of the book is the music of the salon, a frequently misunderstood institution that came into its own in the early nineteenth century as a key component of formalized sociability. The salon embraced a diversity of activities and a diversity of social groups, from bourgeois soirées to dazzling aristocratic gatherings where the most famous personalities of the day would assemble.

19. “Η Τυραννία της Ευρώπης επί της ελληνικής μουσικής: ο ευρωκεντρισμός των αντιμαχόμενων εκδοχών της ελληνικότητας” / The Tyranny of Europe on Greek Music: The Eurocentrism of the Conflicting Verses of Hellenism /, Konstantinidis, Paris, Thessaloniki, 2019, Ελληνική Μουσικολογική Εταιρεία, ISBN:

978-618-82210-2-4, article, Greek

(<https://www.academia.edu/37541458/>, 10. 2. 2021).

In 1935 Eliza Marian Butler published her famous study: “The Tyranny of Greece over Germany”, to demonstrate the magnitude of the influence of Ancient Greece on the educated bourgeoisie of Germany. The rising educated bourgeois, in response to the relatively free reality they were experiencing, invented the idealized “Greece” as a cultural and political ideal. As important as “Greece” was for German intellectuals, so was the idea of “Europe” for Greeks. From Manolis Kalomiris to Manos Hadjidakis and Mikis Theodorakis, the search for Greekness in music was at the same time a search for a new place for Greece in Europe; different from the one they knew. The above composers sought to integrate into the European ideal of music-as-art, what they considered to be a Greek element in music.

20. “The Greek Symphony (1900–1950): Oscillating between Greek Nationalism and Western Art-Music Tradition”, Sakallieros, Giorgos, Athens, 2014, University of Athens, Faculty of music studies, ISBN: 978-960-93-5959-7, article in a collection of works, English ([https://www.academia.edu/27265542/The\\_Greek\\_symphony\\_1900\\_1950\\_oscillating\\_between\\_Greek\\_nationalism\\_and\\_Western\\_art\\_music\\_tradition](https://www.academia.edu/27265542/The_Greek_symphony_1900_1950_oscillating_between_Greek_nationalism_and_Western_art_music_tradition), 10. 2. 2021).

While examining the existing repertory of Greek symphonies during the first half of the 20<sup>th</sup> century, both historically and analytically, this paper also aims at correlating landmark works and composers to important social, political and even military events in Greece, up until World War II. The invasion of modernism after 1950 in Greek art music and its repercussions to the production of post-war Greek symphonies is also commented upon.

21. “Revisiting the Past Recasting the Present: The Reception of Greek Antiquity in Music, XIX Century to the Present”. Conference Proceedings, Levidou, Katerina Vlastos, George, Athens, 2013, Hellenic Music Centre, ISBN: 978-618-80006-12, volume of conference proceedings, English ([https://hellenicmusiccentre.com/index.php?id\\_category=15&controller=category&id\\_lang=1](https://hellenicmusiccentre.com/index.php?id_category=15&controller=category&id_lang=1), 10. 2. 2021).

The volume of conference proceedings gathers a number of essays, based on papers presented at the conference ‘Revisiting the Past Recasting the Present: The Reception of Greek Antiquity in Music, XIX Century to the Present’, which took place in Athens, Greece, between 1 and 3

July 2011, which discuss different aspects of Western musical culture that have been underrepresented in the study of musical receptions of ancient Greece.

22. “Nostos through the West and Nostos through the East: Readings of Ancient Greek Music in Early Twentieth-Century Constantinople and Athens”, Romanou, Katy, 2016, ISBN: (10): 1-4438-8828-1, article in a collection of works, English ([https://www.academia.edu/27895053/Nostos\\_through\\_the\\_West\\_and\\_Nostos\\_through\\_the\\_East\\_Readings\\_of\\_Ancient\\_Greek\\_Music\\_in\\_Early\\_Twentieth\\_Century\\_Constantinople\\_and\\_Athens](https://www.academia.edu/27895053/Nostos_through_the_West_and_Nostos_through_the_East_Readings_of_Ancient_Greek_Music_in_Early_Twentieth_Century_Constantinople_and_Athens)), 10. 2. 2021).

This article describes how Greeks in early 20<sup>th</sup>-century Athens and Constantinople, two centres with distinct cultural environments, conceived of ancient Greek music, and examines how these concepts may have been formed.

23. “Musical Receptions of Greek Antiquity: From the Romantic Era to Modernism”, Levidou, Katerina, Romanou, Katy, Vlastos, George, Newcastle upon Tyne, 2016, Cambridge Scholars Publishing, ISBN: 1-4438-8828-1, book, English (<https://www.cambridgescholars.com/product/978-1-4438-8828-8>), 10. 2. 2021).

This collection of works discusses the impact of Greek antiquity on modern culture, with a particular focus on music of the nineteenth and twentieth centuries. The various essays offer comprehensive interdisciplinary examination of music’s interaction with Greek antiquity since the nineteenth century than has been attempted so far, analyzing its connotations and repercussions.

24. “Salon Music in XIX Century Greece”, Xepapadakou, Avra, 2019, Editura Universității Naționale de Muzică București, ISSN 2067-5364 ISSN-L 2067-4717, article in a journal, English ([https://www.academia.edu/44460814/Salon\\_Music\\_in\\_Nineteenth\\_Century\\_Greece](https://www.academia.edu/44460814/Salon_Music_in_Nineteenth_Century_Greece)), 10. 2. 2021).

This paper aims to give an overview of musical salons in Greece over the course of the 19<sup>th</sup> century. It focuses on the particularities of the Greek 19<sup>th</sup> century as well as on the aspects of musical hybridization that reflect the cultural amalgamation between Greece and Europe that was taking place in salons.

25. “Dreaming the Myth of ‘Wholeness’: Romantic Interpretations of Ancient Greek Music in Greece (1890–1910)”, Siopsi, Anastasia,

Amsterdam - New York, NY, Printed in the Netherlands, 2009, Rodopi, ISBN-13: 978-9042027312 ISBN-10: 9042027312, article in a collection of works, English (<https://www.amazon.com/Textual-Intersections-Nineteenth-Century-Internationale-Literaturwissenschaft/dp/9042027312>, 10. 2. 2021).

This article develops a critique of aspects of the ideologies that led to, and were developed by, the revival of ancient Greek drama as music drama at the closing of the long nineteenth century in Greece. The focus is on Romantic aspects of interpretations of Ancient Greek music and of music written for Ancient dramas in the period, taking into account broader Greek historical and cultural environment.

26. “The Birth of Music Criticism in Greece The Case of the Historian Konstantinos Paparrigopoulos”, Kourmpiana, Stella, Cambridge, 2011, Cambridge University Press, ISSN 1479-4098, article in a journal, English ([https://www.academia.edu/36897041/The\\_Birth\\_of\\_Music\\_Criticism\\_in\\_Greece\\_The\\_Case\\_of\\_the\\_Historian\\_Konstantinos\\_Paparrigopoulos](https://www.academia.edu/36897041/The_Birth_of_Music_Criticism_in_Greece_The_Case_of_the_Historian_Konstantinos_Paparrigopoulos), 10. 2. 2021).

The article examines the role of Konstantinos Paparrigopoulos who, before becoming the principal founder of the Greek nationalist historiography, published a number of music reviews on the opera performances in Athens in 1840, eager to contribute to the musical cultivation of his compatriots. Paparrigopoulos’ insistence on Italian opera as the vehicle which could introduce the Greeks to the musical profile of European civilization is significant for his ideas on the cultural identity of his nation.

27. “Η κλασική μουσική στην Ελλάδα : ιστορικές, ιδεολογικές και αφηγηματικές διαστάσεις” / Classical music in Greece: historical, ideological and narrative dimensions /, Ζαφειρίου, Ιωάννα, Athens, 2014, thesis, Greek (<https://www.academia.edu/11012502/>, 10. 2. 2021).

This thesis examines various topics on classical music in Greece, among which European classical music in Greece, Greek composers and orchestras before and after the 1950s, as well as different issues like the efforts of the Greek state at the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> century to take care of music education, especially important for a nation that has to compensate for the lack of tradition, while not paying enough attention to the heavy influence of German and French Romanticism that already has entered the country, etc.

28. Romanou, Katy. "Westernization of Greek music", Novi Sad, 2003, *Matica Srpska Journal of Stage Arts and Music*, ISSN 0352-9738, article in a journal, Greek ([http://www.maticasrpska.org.rs/stariSajt/casopisi/muzika\\_28-29.pdf](http://www.maticasrpska.org.rs/stariSajt/casopisi/muzika_28-29.pdf), 10. 2. 2021).

The article examines different aspects of the westernization of Greek music, including the role of institutions like the Conservatory of Athens, which was reformed in 1891, introducing methods, similar to those in the music schools of Paris and Germany. Those changes in musical manners coincide with Eleftherios Venizelos' election as a prime minister, in 1910, and his progressive pro-Western policy.

29. "Greek Composers in the XX century. European influences in Their Work", Trikoupi, Athanasios, Thessaloniki, 2013, Aristotle university of Thessaloniki - Faculty of Fine Arts, School of Music Studies, International Musicological Society (I.M.S) Regional Association for the Study of Music of the Balkans, ISBN: 978-960-99845-3-9, article in a journal, English ([https://www.academia.edu/36757754/Greek\\_composers\\_in\\_the\\_20th\\_century\\_European\\_influences\\_in\\_their\\_work](https://www.academia.edu/36757754/Greek_composers_in_the_20th_century_European_influences_in_their_work), 10. 2. 2021).

This paper examines the Greek composers who were active mainly in the 20<sup>th</sup> century, by providing general evaluation of the most important influences they were subject to, through their studies in Europe.

30. "Music in the Imaginary Worlds of the Greek Nation: Greek Art Music during the XIX-Century's fin de siècle (1880s–1910s)", Siopsi, Anastasia, Cambridge, 2011, Cambridge University Press, ISSN: 1479-4098 (Print), 2044-8414 (Online), article in a journal, English (<https://www.cambridge.org/core/journals/nineteenth-century-music-review/article/abs/music-in-the-imaginary-worlds-of-the-greek-nation-greek-art-music-during-the-nineteenthcenturys-fin-de-siecle-1880s1910s/46C3F274ADB04BD0E081D5D180787F5C>, 10. 2. 2021).

This article analyzes the ways in which music became attached to the growing demand for national culture by the Greek middle class in the last decades of the nineteenth century. Musically, the theory of 'historic continuity' was strengthened by the links between German romanticism and attitudes to ancient culture. Moreover, German models, or the organic romantic perception of music, influenced representatives of the so-called National School of Music.

31. “The Greek Community of Odessa and Its Role in the ‘Westernisation’ or ‘Progress’ of Greek Music”, Romanou, Katy, Belgrade, 2015, Institute of Musicology and Department of Fine Arts and Music, Serbian Academy of Sciences and Arts, ISBN: 978-86-80639-23-9, article in a collection of works, English (<https://dais.sanu.ac.rs/handle/123456789/3505>, 10. 2. 2021).

The article highlights the ambiguity of the meaning of progress (or Westernisation) in the development of Greek music, the ambiguity deriving from the ill-timed encounter (or, rather, collision) of the Western trend for restoring past music, and the Greek goal to arise from a distant past. It focuses on the contribution of the inhabitants of the prosperous city of Odessa to the progress of Greek musical life and education and follows their adaptation to the prevailing trends and tastes.

32. “From Wagner and Beyond: Dimitrios Lala’s Apprenticeship and Career in Western Europe”, Koch, Sabine, 2015, conference announcement, Greek ([https://www.academia.edu/21522639/From\\_Wagner\\_and\\_Beyond\\_Dimitrios\\_Lalas\\_Apprenticeship\\_and\\_Career\\_in\\_Western\\_Europe\\_in\\_Greek\\_](https://www.academia.edu/21522639/From_Wagner_and_Beyond_Dimitrios_Lalas_Apprenticeship_and_Career_in_Western_Europe_in_Greek_), 10. 2. 2021).

The main objective of this paper is to address the lack of research on the status and position of the composer Dimitrios Lalas (1844–1911) in the regions of Austria-Hungary and Germany, starting from the scientific literature, which identifies rather miniatures his artistic achievement as a descendant and collaborator of Wagner. The present study places such views in perspective, examining how Lalas’s musical works and activities were received in German-speaking areas in the nineteenth century through a careful examination of modern sources.

33. “Greek Music Policy under the Dictatorship of General Ioannis Metaxas (1936–1941)”, Pennanen, Risto Pekka, Helsinki, 2003, Finnish Institute at Athens, ISSN: 1237-2684, ISBN 951-98806-1-5, article in a journal, English ([https://www.academia.edu/6249434/Greek\\_Music\\_Policy\\_under\\_the\\_Dictatorship\\_of\\_General\\_Ioannis\\_Metaxas\\_1936\\_1941](https://www.academia.edu/6249434/Greek_Music_Policy_under_the_Dictatorship_of_General_Ioannis_Metaxas_1936_1941), 10. 2. 2021).

The article discusses the music policy of the Greek state during the 4th of August Regime of General Ioannis Metaxas (1936–1941), its favoritism of Western classical music, patriotic anthems and national folk music, as well as his resentment of the music of the minorities, the Greek-Ottoman music, the introduction of music censorship, etc.

34. “Composers, Trends and the Question of Nationality in XIX-Century Musical Greece”, Xanthoudakis, Haris, Cambridge, 2011, Cambridge University Press, ISSN: 1479-4098 (Print), 2044-8414 (Online), article in a journal, English (<https://www.cambridge.org/core/journals/nineteenth-century-music-review/article/abs/composers-trends-and-the-question-of-nationality-in-nineteenthcentury-musical-greece/736976BAF92755F3FBA3347809FF71F1>), 10. 2. 2021).

The article examines the role of various Greek professional musicians for introducing European-type local music in modern Greece. Initially from the Ionian Islands, but later joined by other important composers from different parts of Greece, these musicians added specific German, French or Russian components to the basically Italianate flavour of the Ionian musical tradition. In their respective works the main trends of nineteenth-century European music found their Greek way.

35. “From Popular to Esoteric: Nikolaos Mantzaros and the Development of his Career as a Composer”, Kardamis, Kostas, Cambridge, 2011, Cambridge University Press, ISSN: 1479-4098 (Print), 2044-8414 (Online), article in a journal, English (<https://www.cambridge.org/core/journals/nineteenth-century-music-review/article/abs/from-popular-to-esoteric-nikolaos-mantzaros-and-the-development-of-his-career-as-a-composer/D47CB3929999757DC3D2A0608647A25C>), 10. 2. 2021).

The aim of this article is to present Mantzaros’ developing relationship as dilettante composer to the emerging European nineteenth-century music and aesthetics, as featured through his existing works and writings. In his early works (1815–1827) Mantzaros demonstrates a remarkable creative assimilation of late eighteenth- and early nineteenth-century operatic idioms, whereas his aristocratic social status allowed him an eclectic relationship with music in general. From the late 1820s, Mantzaros also began setting Greek poetry to music, in this way offering a viable solution to the demand for ‘national music’.

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### ЕВРОПСКИ МУЗИЧКИ УТИЦАЈИ У ГРЧКОЈ ОД СРЕДИНЕ XIX ВЕКА ДО СРЕДИНЕ XX ВЕКА – ПОКУШАЈ ПРЕДСТАВЉАЊА ОСНОВНЕ БИБЛИОГРАФИЈЕ И БИБЛИОГРАФСКИХ ИЗВОРА

#### Резиме

Овај прилог представља покушај сумирања и представљања библиографских података о неким основним истраживачким радовима на тему европске музике и њеним утицајима на грчку градску културу током овог периода. Циљ је да се обезбеде информације о методи прикупљања и класификације тих библиографских података који укључују различите врсте литературе објављене током последњих неколико година, углавном књига, чланака, личних блогова, часописа и друго. Библиографски описи обухватају име аутора (или више њих), наслов публикације као и доступност у онлајн базама података, у нешто мањој мери у националним библиотекама, архивима и академским институцијама. У том контексту, циљ овог прилога јесте да обезбеди поуздане, структуриране и систематизоване информације као део шире активности стварања свеобухватног каталога заснованог на прикупљеним библиографским подацима. Каталог ће бити од значаја истраживачима, студентима и заинтересованој публици.

**Кључне речи:** европска музика, утицаји, урбана култура, Грчка, библиографски подаци.